

HUGILL X

no initial
cite as Sinking Ship Shambles, MS 1123/33
1956 (Jan 57)
for
auto

SAILING SHIP SHANTIES

As Sung At The Latter End Of The
Nineteenth Century And At The Beginning Of The
Twentieth Century.

Collected By

LONG JOHN SILVER [pseud.]

(Stanley J. HUGILL)

Aberdovey, Merioneth, Wales
1956-7

see over →

(continued)

_____, pub'd: (London, 1960).

Note:

of songs in this ms. not kept in SEA group:

- a. The Little Ball of Yarn (good text).
- b. The "Inches" Song (fine text).
- c. Rosemary Lane ("Home Boys Home") BEST TEXT!
- d. Columbo (fragment)
- e. Dixie (= Woodpecker Song.)

S. J. HUGILL, 1956.

MS-
(1923-1933)

M = Music can be found in various shanty books.
? = Tunes not published.

Page		Date of "dirty" version	Earlier "clean" Version Dates
	? Do, Ray, Me.....	1930 (?)	---
x 1 - 1	M. Ratcliffe Highway..	1925-26	
x 2 - 1	M. Blow the Man Down (I)	1924	1915-16 x
x 4 - 1	M. (II)	1927	
x 5 - 1	M. Rio.....	1927 c.	1920
x 6 - 1	M. Hogeye	1930 c.	
x 6 - 1	M. Sacramento.....	1923	1918
x 8 - 1	M. Drunk. Sailor...	1930	1916
x 9 - 1	M. Can't ye Dance	1928	1924
x 10 - 1	M. A-rovin'.....	1923	1914
x 12 - 1	M. Portland St. gambonee	1923	[1933]
x 13 - 1	Abel Brown.....	1923	
x 15 - 1	M. Sally Brown... ..	1928	1924
x 16 - 1	M. Whisky	1928	1917 c.
x 18 - 1	? Slack Away	1931 or 32	
x 19 - 1	M. Bumboy (The Shaver)...	1925	
x 20 - 1	M. Cheerily Man.....	1927	
x 21 - 1	? O Aye Rio.....	1926	
x 22 - 1	Home, Home.....	1927 (?)	
x 24 - 1	Blow Ye Winds.....	1933 c.	
x 25 - 1	M. Liverpool Girls.....	1927	
x 26 - 1	M. Paddy Lay Back....	1927	1915 -16
x 26 - 1	M. Paddy Doyle	1927	
x 26 - 1	M. John Brown.....	1928	
x 26 - 1	M. Fire Ship	1930	1916
x 27 - 1	M. Haul Away Jo.....	1926	
x 27 - 1	M. Hilo	1926	
x 27 - 1	M. Dixie , , , ,	1925	
x 28 - 1	M. Yaw, Yaw....	Thirties [1933]	
x 28 - 1	? Do Let Me ...	1931 or 32	
x 29 - 1	? Inches ...	1925 or 26	
x 30 - 1	M. Fire Down Below...	1926	
x 30 - 1	M. Billy Boy ...	1926	
x 31 - 1	? Ball o' Yarn.....	1930	
x 32 - 1	? Bosun's Wife.....	1933 c....	
x 33 - 1	M. Do Me Johnny Bowker ...	1930	

37 versions

~~Blue Baler?~~

Here is the address of the shop that has the record (to which I wrote but had no answer) if you think a letter in French may arouse them!

Record is -
PATHE-ATX
109
"Chansons de mer"

Bendix,
"Home appliances"

Ets Boulogne Radio, 10 Rue Porcon,
Saint Malo France.

SAILING SHIP SHANTIES, 1956.

Page

- 1, 2. Introductory notes..Remarks on odd couplets..
- 1026 - 16. DO, RAY, ME, FAH, SOH..
- 80 - 2 RATCLIFFE HIGHWAY (text and notes to p.4)
- 80A - 4a. BLOW THE MAN DOWN (I.)
- 80B 5 BLOW THE MAN DOWN (II.)
- 6 6 RIO GRANDE
- 1025 7a. THE HOGGYE MAN (2nd text and notes to p.8)
- 169 1027 8 SACRAMENTO (text to p.9)
700. 9 DRUNKEN SAILOR
- 80C. 10 CAN'T YE DANCE THE POLKA ? (text to p.11)
- 154 12 A-ROVIN' (AMSTERDAM MAID) (text to p.13)
- 154 13a. PORTLAND STREET (text to p.14)
- 1028 14 JAMBOREE (text to p.15)
- 153 15 ABEL BROWN THE SAILOR (text to p.16)
- 156 16 SALLY BROWN (extra verses on p.1)
- 365 17 WHISKY JOHNNY
- 126 18 SLACK AWAY YER REEFY TAYCKLE
- 1029 19 THE BUMBOY
- 1036 20 CHEERILY MAN (text to p.21)
- 666 21a OH, AYE, RIO (text to p.22)
- 132 22 HOME, HOME (text to p.23)
- 1031 24 BLOW YE WINDS (3rd text to p.25)
- 1032 25a. THE LIVERPOOL GIRLS (or Juhies)
- 1033 25b. PADDY LAY BACK
- 1034 26 PADDY DOYLE'S BOOTS
- 1035 26a. JOHN BROWN'S BODY cf. 863
- 460 26b THE FIRE SHIP
- 163 27 HAUL AWAY JOE
- 1025 27a JOHNNY COME DOWN TO HILO
- 715A 27b DIXIE ("Woodpecker")
- 174 28 YAW, YAW, YAW
- 1036 28a DO LET ME LONE, SUSAN
- not 220 29 "INCHES" SONG
- 1037 30 FIRE DOWN BELOW
- 1038 30a BILLY BOY
- 175 31 THE LITTLE BALL OF YARN (with note, p.30)
- 35 32 THE BOSUN'S WIFE
- 1039 33 DO ME JOHNNY BOWKER

25aa: note

27aa: note

+ Additional Set: 1957.

- (1) Gals o' chili
- (2) Maggie May
- (3) Salt Petre Shanty
- (4) That Sailorman Colombo
- (5) Miss Lucy Long
- (6) Serafina

END.

+ supp: 1966: -
(7) Blow the Man Down II
(The untidy up to dry)
(8) Ratcliffe Highway II
(The Flash Pocket)

"Shanty
+ Coupletts" & varia.

424 SONGS

SAILING SHIP SHANTIES

As sung at the latter end of the nineteenth
and beginning of the twentieth centuries.

* * * * *

The following ~~badly~~ themes were common to many shanties, in fact those listed here cover the ~~XXXXX~~ field fairly well. Any one of the following themes, if suited to the music, would be fitted to another shanty and others would be adjusted and made to fit. Shanties in which these themes were interchangeable are :

Roll the Cotton, The Blackball Line, Santiana, Clear the Track, Bunch o' Roses, Blow the Man Down, South Australia, A Long Time Ago, Whiskey Johnny, Mobile Bay, Stormalong, Rio, Boney and The Hogeys Man.

Many shanties consisted of various ~~XXXX~~ stanzas unlinked in theme, and in these an odd verse or so would be 'obscene', others would contain merely 'bad words' mainly used as adjectives. Sailor John called a spade a spade, and apart from 'nauticalisms' rarely indulged in double entendre . Unlike shore songs, ~~XXXXXX~~
~~XXXXXXXXXXXX~~ very few of his shanties were suggestive or symbolic.

Odd couplets found in many shanties:

Sally Brown (Shallow Brown, Shenandoah) I love yer daughter,
Wisht I wuz in bed with (a f- ing of) the Old Man's daughter.

When I wuz a young man in me prime,
I'd shag them nigger (yeller) gals two at a time.

Foretops'l halyards! the mate he will roar,
Lay along smartly ye son-o-a-whore!

Them Liverpool (Gloucester, little brown) gals ain't got no
drawers,
They cover their things wid whisps(bits) o' straw.

Them Liverpool gals I do adore,
But I'd sooner shag a little black (brown) whore.

A hand -over-hand song sung to the rising and falling of the tonic
solfa scale was:

Do, ray, me fah, so ,lad, t^h, doh,
What makes me fart I do not know.

(1) Timme Arse-ole, Bung-olero! (The Gals o' Chile) Capstan,

Popular in Liverpool ships in the saltpetre trade (Chile), From Mike O'Rourke, 1926

Rumper la (the) cola.. popular with seamen in South America trading ships signifying sodomy.

(2) ~~XXXXXXXX~~ Maggie May: Forebitter and Capstan. Twenties of the nineteenth century, Learnt in the twenties of this century. Liverpool associations, also Bristol Channel and Glasgow versions 'John L's'.. Long wool~~len~~ underpants named after similar pants worn by John L. Sullivan the barefist boxer.

(3) Saltpetre Shanty: Anchor capstan, Popular in Liverpool ships in the saltpetre trade (About 1860 onwards) From Mike Sennit, 1926)

(4) Blow the Man Down: Halyard shanty, about 1830, the Western Ocean packet ships, Paradise Street was the Sailorto Of Liverpool, Sung in imitative Irish brogue.

Version I .. couplets taken from Ratcliffe Highway forebitter. Introductory verse was: X

Come all ye young seamen an' listen to me,
I'll sing ye a song all about the salt sea;
Now, it tain't very short, nor it ain't very long,

'Tis of a flying fish sailor just home from Hong Kong.

(These would constitute two verses in Blow the Man

Two other versions The Policeman version
The sailing of the Blackballer
were usually 'clean'.

(5) Blow the Man Down II. The Milkmaid. These words also sung to All Bound to Go, Goodbye Fare-ye-well and Rio
It stems from the shore folksong about the Milkmaid.

(6) In Rio the chorus ran:

'Way for Rio! aye Rio !
'Stead o' milkin' her cow, she wuz milkin' her boy,
An' we're bound for the Rio Grande.

(7) The Hogeye Man: Capstan, possibly from Negro railroad gangs, or Negro crews of barges known as 'Hogeyes' Used in America about 1850. Collectors suggest word 'Hogeye' has filthy meaning, my contention is that they have got the word mixed up with 'deadeye' meaning 'anus', as well as a sheaveless block through which lanyards of rigging ran in wooden ships! No clean words to this shanty, stanzas also used to Johnny

Come Down to Hilo.

*Have given you
the version of this
(when sailor is robbed)
a second version learnt
in recent years I will
add later.*

*These
are
the
two
verses*

Hogeye Man (cont) Two versions are given., as well as odd verses:

Oh, I won't wed a nigger, no I'm damned if I do,
He's got jiggers in his bollocks and his assole t
etc.

The last of the two versions given was often sung to Bunch or Blood
Red Roses

NOTES: Mains'l aback .. skirts up.

Deadeye... ~~My~~ anus

Two blocks... said when two opposite blocks of a tackle come
together as it is hauled taut.

Snatch.. a certain type of block, pudenda.

Bale down the hatch. ...links this shanty with the Mobile
Bay hoosiers or cotton stowers.

Caulk a crack... pay a seam in the deck with hot pitch;
sexual intercourse.

Shift tacks.. to go from one side of wind to other, hence
to shift position.

Cotch ..catch, nigger pronunciation

Bowsprit,... same as 'jibboom, penis.

- (8) Sacramento Capstan, 1849, California goldrush, possibly from
earlier Negro song. Foster's song Camptown Races
either came from same source or from sailors,
or else sailors copied from Foster. No one knows
for sure.
- (9) Drunken Sailor: Stamp an' go song, later date, hand-over-hand.
probably Irish. Most verses in print were sung, but here
I give some ~~here~~ that were the most popular with
seamen.
- (10) Can't ye dance the Polka? Capstan shanty. Air is that of Irish
song Larry Doolan Western Ocean packets. Note
Negro phrase 'rock 'n' roll'.
- (11) A-rovin or Amsterdam : Pumps and capstan. Date of origin-doubtful.
But doubt if Elizabethan as has been suggested.
Rather high: an expression used when a ship is being sailed too
near the wind.
Snatch: a block, pudenda.
Marline-spike.. metal spike for splicing wire, penis.
- (12) Portland Street : Capstan.. from shore song The Devil's Song
- (13) Jamboree , capstan, (Jinny keep yer arseole warm!) Whip Jamboree,
Johnny git yer oatcake done.
This shanty upsets theory by collectors that choruses
of shanties were always 'clean'. See my S. from 7 C8s
- (14) Abel Brown the Sailor : Hand-over-hand. doubtful origin. strangely
enough sailors never sang Bollocky Bill. Abel Brown is A.B.

- (15) Sally Brown Capstan Shanty, about 1820, from Gulf ports or (more likely) the West Indies. Verses in print were sung, I only give the bawdy ones. (I gave you three verses.)
- (16) Whiskey Johnny Some collectors put this as Elizabethan, but I doubt this very much. Several versions, some 'clean', some humorous. I give the bawdy 'Crabfish' version, given in Percy's Reliques.
- (17) Slack Away yer Reefy Tackle Possible naval origin, rather old, forebitter, but used at pumps .
Bunt: the centre of a square -sail, belly, womb.
- (18) The Shaver or The Bumboy Same tune as Paddy on the Railway, may have come from American railroad gangs (that is) Only shanty I know dealing with pederasty.
Brown.. the act of sodomy
Horn.. erect penis .
- (19) Cheerily Man .. Possible seventeenth~~X~~ century, probably the ~~XXXXXX~~ oldest of existing shanties. There is one clean version for Catting anchor, but normally dirty version sung. Also used by shore gangs for working cargo, particularly lumber.
Packet ..V.D.
Stern-on.. from the rear.
- (20) Oh Aye Rio Capstan shanty. Words also sung to Slapandersheka, see Harlow and Laura Smith (Music of the Waters) Same story as Inky Pinky Parle Vous ,Snapoo, and Skiboo (Crossing the Rhine)
Up the bunt..in the family way.
- (21) Home, Home Capstan and forebitter. See Oak and the Ash variants. and Bell Bottomed Trousers.
- (22) Blow Ye Winds Tune and many sets of verses mark back to ~~seventeenth~~ century. One version The Baffld Knight (Percy Reliques
In the wind.. as ship passes from one tack to another sails shake, all of a flurry.
- (23) Odd verses from shanties in which other verses clean.....
Liverpool Girls capstan shanty -Last two verses.
Paddy Lay Back . One verse (capstan and forebitter)
Paddy Doyle's Boots. Bunting Shanty .One verse
John Brown's Body Capstan.. Used by English, German,

American and Scandinavian Sailors.

Two verses.

The Fire Ship .. a forebitter, couplets
often used for Can't Ye Dance The Polka?

Of seventeenth century vintage,
penultimate and last verse

Haul Away, Joe. Sheet shanty
(one verse)

Johnny Come Down to Hilo
(1st verse)

Ranzo, Blow Boys, Blow and Whiskey Johnny all had odd
dirty verses, but since much same as others given elsewhere
no need for them here.

- Two
- (24) Dixie Capstan shanty. American Civil War. ~~XXX~~ Verses
- (25) Yaw, Yaw, Yaw , Imitative Dutch or Low German song sung at pumps.
- (26) Do Let Me Lone Susan... Negro, only version in print, from
Harding, West Indian Seaman, in the thirties.
Popular in ships with chequerboard crews, i.e.
Black and White watches
- (27) Pump Away.. Pumping Song of Anatomical progression, its descendant
Army song 'Roll me over in the clover'
- (28) Fire Down Below Pumps, (Two verses)
- (29) Billy Boy Shore versions from eighteenth century.
Capstan. (Three verses)
- (30) Ball o' Yarn.. Some say a shore song, but I feel the sailors
had it first. Balls of Yarn are seamanlike affairs,
They made 'em up under fo'c (slehead in dirty
weather, making yarns into spunyarn and told tales
of ship's they'd been in, hence sailor expression
which came ashore 'Spin a yarn'.
- (31) First Came the Bosun's Wife (not in S. from 7 C's) Probably naval,
sung aboard merchant ships in dogwatches.
One verse from sheet shanty Johnny Bowker A shanty of Negro origin
- (32) Derby Ram Capstan and pumps (complete version) seamen's version
of shore song Old Tup.. very ancient.
- (33) Bollocky Randy Dandy O! Capstan song, American origin.
- (34) Miss Lucy Long.. Learnt in Trinidad in 1931. West Indian capstan.
Rum and Sugar trade, Broomielaw, Glasgow Sailortown

(35) Serafina Halyard shanty. Popular in Liverpool windbags in saltpetre trade to Chile (1870s-90s). Has survived, in fragments, among steamboat sailors of Lamport and Holts, P.S.N.C. From old Irish sailor in twenties I learnt it.

(36) Sailorman Colombo.. Fairly modern. Learnt from Yankee seaman in 30s Harlow, I notice, gives a version.

SPICERS TUFFSTUFF

Ballade - Nantes -

G. Degman esq.
La Vallée des Champs,

VALBONNE

(A.M.) France.



SEA
"BLACK
BALLER"
(R. A. Life Highway)

Three Yarns

(1) It is a well-known fact that many people who stutter when they sing overcome this impediment, hence:

A sailor who stuttered rather badly was ordered aloft to do a job on the tops'l yard one dark night off Cape Horn. During the proceedings the Mate, from the poop, heard the sailor shouting something unintelligible from aloft. ..

B-b-b b-low there ! S-s-s-lack the r-r-r-r.....!

he stammered. The mate not understanding a word yelled back:

Aloft there ! Can't savvy a word! .. If yer can't spit it out sing yer trouble...

and the sailor came back with:

Slack away yer reefy tackle, reefy tackle, reefy tackle,
Slack away yer reefy tackle, me bollocks are jammed!

(Every sailin ship man knew this yarn) (See forebiter in S from 7 Cs)

(2) In Scandinavian and German ships the foremast is called a 'fock' and all the gear appertaining to it ~~XXX~~ is prefaced by the word 'fock', i.e. focksegel, fockstag (forestay) etc.

A Squarehead captain having lost his foremast by the board, put into Hull, and made inquiries as to having a new foremast. His English warn't so good. To some waterfront character he queried, ~~XXXXXX~~ Joo savvy where me get a good fock?

Yes, says the character, plenty to be had around here.

How much would dees cost mich?

Oh, says the chap, about a pound.

A pound, says our Dutchman, a pound, dat is gut.. ~~XXX~~ und Ah vill get a gross and bagin (main and mizen mast) while Ah'm here. Dat is de cheapest Fock ~~XXXXX~~ in all de seven seas!

(3). A deepwater skipper bade his wife goodbye saying he was sailing with the tide. After he had gone his wife's lover appeared. They used to sing a little ditty, softly, to make sure all was safe and sound. The lover ~~XXXXXXXXXXXXXXXXXXXX~~ tapped on the window, and the wife of the skipper ~~XXXXX~~ would let him in. However on this night the skipper returned, the ship being windbound.

~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

After he had turned in the lover, as usual and not realizing the skipper hadn't sailed, came tapping on the window.

The wife, softly, sang the warning song:

Stop ~~XXXXX~~ that tapping at the window!
Stop ~~XXXXX~~ that tapping at the pane!

for
NOTE ON
CANTO
FAME

For the baby's at the breast,
And the skipper wants his rest,
So stop that tapping at the pane.


But this time the lover thought she was joking, because
he felt sure the skipper had sailed, so he tapped again.
This time, however, the skipper took a hand:

Stop that tapping at the window (he sang)
Stop that tapping at the pane,
For the baby does the sucking
And the skipper does the fucking
So stop that tapping at the pane.

(This is a sort of Anglo-Saxon Fenestralied, or window song found
on the Continent. ~~In the 18th century~~ The first time it is sung
in falsetto, the second in basso-profundo. Sorry I can't get the
tune across to you!) (It's a bit like we are the robbers of the wood
from Chuchin Chow) Try it!

Some Nautical Expressions — (an afterthought!)

A sailor without a knife is like a whore without a cunt.
Well! I'll go to sea in a crab's cunt! (expression of surprise)

Fidgetty fairlead = on boat, a fairlead is what a ^{moving} rope runs
through, a sort of  made of metal.

Qualifications for an Able Seaman: must be a sailor who can —

~~Hand~~ Tuck, feel and fight, been
Hand reef and steer, 13 times round the Horn
& ^{had} Seven doses of the pox

Two blocks; sheet it home; and hard up in a clinch — Cortus.

Choke a luff — Cortus interrupts, to temporarily take the weight on a
tackle by jamming the fall or
hand part of the rope between the other
parts of the tackle.

Saily Under bare poles — without using F.L.S., a ship without any sails
set.

A shit, a shave, a shampoo and a shave ashore; said when a
chop was getting ready to go
ashore for a night's rest.

↑
Hugill:
1966

34 Copperhill St,
Aberdovey,
Merioneth

June 15, 1966

Dear Gershon,

Thanks for your interesting letter. First let me say how pleased I am that Beverley has overcome her illness; secondly, it is with great excitement that I receive your news of the editorship of The Journal of Erotic Folklore - just your ~~cup-o-pea~~! You refer to me and T.V. - well, in fact I've finished the series at last (thirteen weeks!) and quite enjoyed it in the main.

Ah-ha ! sez you, he will now be a free agent - but, sez I, I'm not. Actually I'm more bowed down with trabajo now than ever I've been. Let me ennumerate - (a) I'm engaged in a second book (part of a twelve volume Folk Series of Britain) -pub. Herbert Jenkins - to be ready for printers by Aug. 31 st, this year. (b) Routledge have decided to reprint S. from the 7 C's. so I am going through it for errata, (c) I am about to proof-read SAILORTOWN, to be published in Jan., 1967 (late owing to printer trouble, as it is in the Autumn list) All this on top of my normal work!

However, I have got together all the notes that I sent with the original shanties (trusting that you still have the words of ~~the~~ ^{them!}) and have added TWO NEW SHANTIES of Ratcliffe Highway interest. *Thanks*

As for bawdy nautical yarns, these, not having been related by me for many years, are now rusty in my mind..I've sort of kicked 'em out as useless ballast down through the years! But I give you three which may be of use. Please check all my type since I've sort of dashed this stuff off in between times, and the grammar and syntax is fairly lousy I note.

Hope this will keep you happy for the immediate future, but later~~N~~ will mull matters over and see what I can turn up that may be of interest to you.

Hope you are well and tell B. to keep on the health orbit

Yours as ever, (or for aye, since I'm still wading through BURNS !)

Stan

Stan Hugill

*Yes! Use my name!
Time is!*



34 Copperhill St.
Aberdovey,
Merioneth,
Wales. G.B.

May 6.1966

Dear Gershon,

At last the book Merry Muses has arrived - and I am pleased with it.

Fancy a Hungarian Yank being so adept at all those 'orrible Scottish dialect phrases!

Yes, it is an excellently edited work, and although I've merely dipped into it as yet, I'm sure I'm going to enlarge my folksong knowledge from its pages.

Now how are you getting on ?.. or I should say how is Beverly progressing? I hope she got over the operation well and that she is making good recovery, and that your own relative stresses are easing. Illness is one thing that puts everything else in the background, and, unfortunately, man is ~~XXXXXXX~~ prone to all sorts of 'vapours'.

I'm busy at present on the new seasong book for Herbert Jenkins trying to make it as different as possible from my opus. Im swelling the SEASONG historical aspect, in order to achieve this.

My book on the pubs and whorehouses of SAILORTOWN should be out about September, I believe, although I've had no proper date yet. I've had a letter from Routledge saying they are thinking of re-publishing S.from the 7 Cs. Good !


Ap[ro]pos Burns (it's probably rubbish) but years ago a Scottish sailor gave me this:

Ma name is Rabbie Burrns, Ah come fa' Leith,
Ah've lost the key o' me erse-ole,
An' Ah'm skittlin' thro' ma teeth

supposed to have been said by Burns, in a state of inebriation, to a Scottish guardian of the law. So much for what it's worth !

Now tell Beverley to keep her pecker up, and to both of you

Kind regards,



Stan Hugill

Shanties from the Seven Seas, Edited by Stan Hugill. London: Routledge, New York: E. P. Dutton, 1961. 63s./

THE QUESTION of expurgation, which this last, ^{biggest} and best of the sea-shanty collections brings prominently to the fore, will be discussed later in this review. More important is the fact of ^{its} ~~its~~ ^{importance}, *~~because~~ Stan Hugill is himself a shantyman, 'the last of the shantymen,' he admits, ~~sadly~~ and his tremendous repertory ~~and amazingly~~ is here dis-

played practically complete, enlarged and augmented -- for the first time in any shanty-collection -- with a rich sampling of the similar songs of other sailors: French, German, and Scandinavian. All the ~~songs~~ shanties, in all languages, are also given with their music, either from Mr. Hugill's own singing (and in his own handsome-ly notated musical script, though this is nowhere ~~mentioned~~ in the volume), or from authoritative foreign collections, such as those of Capt. Hayet for France and (Schnurrhahn) for German.

*of its having/being put down on paper and published, before it would be -- really and truly this time, and no mistake -- too late.

Just aside from the foreign examples, Mr. Hugill's shanty book is over times as large as that of any of his predecessors: giving the astonishing total of sea-shanties in English, as against all together in the three best American collections: those of (1924, repr. 1948), Miss Colcord (192x, repr. 1938) and Mr. Doerflinger, none of whom had ~~the~~ ~~of~~ the extraordinary advantage of being ~~shantymen~~ authentic shanty singers themselves, in the days of sail, as does Mr. Hugill.

As to the expurgation of Mr. Hugill's texts -- because they all are expurgated, and rigorously, as with every other shanty collection ever published in English, though, ~~zaxhazsazsyxzhaxhasxmanaged~~ ~~zazsailxeloserkzxkoxhaxwind~~ in this case, the publishers' courage has allowed Mr. Hugill to sail closer to the wind than anyone before. Even so, there is not much left of this very important aspect of the shanties, and nothing whatever in which functional or interpretive modern criticism can get its teeth, except the evident fact, (never a secret in any shanty collection) that sailing men ashore have a hard time courting proper young ladies and tend^d to roll into bed with whores, losing most of ~~and~~ their money, and often their clothes and health in the process. Only the deep~~x~~ and powerful "Go to Sea No More," with which the Hugill volume ends, is left more or less as it was sung, -- (a variant text will also be found in Doerflinger), but it speaks volumes. As to the rest, I have before me ~~as~~ I write, ~~the~~ all the stanzas, full songs, and other material omitted from Shanties of the Seven Seas, supplied to me very kindly by Mr. Hugill, for my own collection, in progress, of the unexpurgated folk-ballads of the English language. I am able, therefore, to speak with knowledge of cause.

6
Touched upon only lightly and with great modesty in his introduction, Mr. Hugill leaves an opening for the future work that we may hope for from him, in the statement:

omits to say that Mr. Hugill happens to be a ranking translator from the Japanese, and has done technical translation work of the greatest ~~abstruse and unlikely~~ difficulty, on such abstruse and unlikely subjects, for instance, as railroad-tie specifications and the technique of Japanese folkloristic paper-folding art (origami). His offer he to follow up his work on English language and other European shanties with a volume, or even a monograph, on the shanties of the Oriental sailors, who, as he points out, are 'the &c.'

should certainly find some taker among the learned societies. All that exists in English, anywhere approaching such a subject, is Embree's Japanese Peasant Songs (American Folklore Society Memoirs, No. 38, published in 1944) -

not be asked - he ~~should~~ Actually, Mr. H. should be shanghaied and forced to produce this ~~promised~~ promised volume on Oriental shanties, that not only no

one else in the Occident in going to produce, but most improbably anyone in the Orient either. ~~Authentic~~ Authentic folk singers, who have themselves ~~published~~ published their repertoires are rare birds in folksong studies, if any other, have in fact, ever existed besides Mr. Hugill. To combine, as ~~Mr. Hugill~~ does, this ~~extraordinarily~~ ^{an} large and completely authentic repertoire, with competent scholarship, an international and comparative ~~view~~ folkloristic ~~view~~ catholicity, ~~many years~~ (twenty years) ^{under sail} - and musicianship, and the first-hand experience on which to base authoritatively his ~~interpretative~~ descriptive and interpretive keying of the songs to the ~~sailing men's~~ ^{singers} shantying ~~singers~~ and sailors' lives, is to combine everything that is required for a contribution to ~~folk~~ folk song history, in a completeness and profusion ~~that~~ of which this is the only case on record in the history of folksong literature in English. Mr Hugill should be ~~forced~~ shanghaied if necessary, and ~~forced~~ positively forced to produce every further folksong book he has in him, or would care to turn his hand to. We will not see his like again.

G. LEGMAN

If Hugill
is to be
of use
in the
collection
of
folk
songs
and
shanties
in a
collective
volume

to be
a
valuable
contribution
to the
study of
folk
songs
and
shanties

to be
a
valuable
contribution
to the
study of
folk
songs
and
shanties

13

to buy for me, or perhaps you may be so kind as to do this and I will reimburse you later?

I am writing to Mr. Checkley (Canada) as soon as possible- he may have some Nova Scotian stuff. By the way I intend to add some illustrations to this work of mine - to show how the songs were sung at work- as I am something of a marine artist. In this perhaps your friend Robert Ash and I may have something in common. Should I write to him?

One more little question before "clewing up" - Will I ever see a copy of ~~your~~ the work, the volume with the shanties in, which you have published it?

With all best wishes and glad to be of use,
Yours sincerely

+ Doerflinger

S. J. Hugill

S. J. Hugill

P.s. Keep writing and querying :- I believe we both have something to give each other?

SHANTY BOOKS

- (melodies) BONE, Capt. David W., CAPSTAN BARS Porpoise Press, Edinburgh, 1931
- (music) BULLEN, Frank T., and W.F. ARNOLD. SONGS OF SEA LABOUR,
Orpheus Music Publ. Co
London 1914
- (music) DAVIS J., and FERRIS TOZER, SAILOR SONGS or 'CHANTIES',
Boosey and Co. Ltd., London, 1887.
- (melodies) JOURNAL OF THE FOLK SONG SOCIETY.. 1899-1931... Many shanties,
tunes, words and variants.
- (no music) PATTERSON, J.E. THE SEA'S ANTHOLOGY.. Shanties without tunes,
G.H. Doran, New York, 1913
- (music) SAMPSON, John, THE SEVEN SEAS SHANTY BOOK. Boosey and Co., Ltd
London 1927.
- (music) SHARP, Cecil J. ENGLISH FOLK-CHANTEYS, Simpkin Marshall Ltd.,
Schott and Co. Ltd., London, 1914.
- (melodies) SMITH, L.A. MUSIC OF THE WATERS.. Kegan, Paul, Trench & Co. London
1888
- (melodies) SMITH, C. FOX, A BOOK OF SHANTIES, Methuen & Co., Ltd. London
1927
- (music) TERRY, R.R., THE SHANTY BOOK (2 parts), J. Curwen & Sons, Ltd,
London, 1931.
- (music) WHALL, Capt. W.B. SEA SONGS & SHANTIES, Brown, Son & Ferguson, Ltd

Glasgow

BALL

34 Copper Hill St.,
Aberdovey,
Merioneth. Wales.

Aug. 9th. 1959 X

Dear Gershon,

Just a short note hoping that it reaches you in your new
(or old) abode.

Many thanks for the French Shanty Book. It contains several
sea songs I am unfamiliar with. Here too is a reference to
DERBY RAM which might be of interest.

" Tracing its origin we find that in the 8th century a
scholar at Charlemagne's court, by the name of Notker,
wrote a poem about two brothers who disputed each other's
claim to a ram. They exaggerated its value until it attained
gross proportions."

No, you didn't tell me you were being 'evicted' !
Won't lengthen this any further in case it doesn't reach
you. By the way the Print Strike is over, but it has postponed
my opus until next Spring.

Bye-bye,

Stan

P/S. Just received the block-pulls of my 15-line
drawings (for the Shanty book) - they look champion -
first time I've had any of my work reproduced and
I like it !
must go in for strip-cartoons or 'funnies' !

34 Copper Hill St.,
Aberdovey,
Merioneth.
31/1/61


Dear Gershon,

Many thanks for your copious, heartening and profundo (this in allusion to the 'deep thinker') letter. I'm not answering all your suggestions and queries this time - and I know you'll excuse me! You see I am being fairly inundated with mail from all sorts and types of people who apparently have seen proof copies and say some pretty nice things about it (one from The British Council, another from - of all people - Brooke Bonds Tea -educational section !) These and many others I have to answer; the last week or so I've been glued to the typewriter answering mail and sending off notes to people who want to know the publishing date. However I must say that I'm glad you, on first perusal, like the book, and I hope you get your 'nautical' review in first - and By the Great Hook Block! that poem was some ode (or saga?) - I'm sticking the sheet in the front of my copy of the book. And after your advice I feel ready to meet any critics - the pterodactyls are advancing outwards instead of inwards

Give me time and I'll answer all your queries re shore-songs etc mentioned. I'm rather glad you think it out-doerflinger's Doerflinger. I rather fancy he thinks he's the best, mahn. Wish I'd have had the bit about the Dutch John B's Body before I published...

Will make some enquiries about Welsh long-players - don't know any myself.

Will yarn about the Jap folk-songs some other time.

Glad you like the chirography - the first attempts were lousy but I progressed stubbornly, and I am rather pleased myself with the results. Do you like the line-drawings ? 

Keeping me fingers crossed for Friday,
Chin-chin,



Stan Hugill

34 Copper Hill St.,

Aberdovey,

Merioneth.

18th. June, 1956

Dear Mr. Legman,

Many thanks for Telegram and letter - my apologies for not having answered before, but I have only just arrived back from my perambulations in Liverpool and London and I'm afraid neither telegram nor letter were forwarded - this I'm forced to admit being a sleepy village!

But the main thing is I'm so glad you've received the shanties intact - and is my TENSION relieved! There is the possibility I may have one or two more odd bits to give you at a later date, and of course I will be only too willing to answer any questions re the shanties.

The collectors' idea that obscene shanties are lost is of course quite ridiculous. It would still be possible to produce hundreds of seafaring men who could give nearly all, if not all, the stanzas of, say, A-ROVIN', BLOW THE MAN DOWN, THE BOSUN'S WIFE, DIXIE, SALLY BROWN, ABEL BROWN, etc., Some of the others may be more difficult to find, but an odd verse or so even of these would be still found - such as the "Sally (or Jinny) in the garden shellin' peas" theme of HOG EYE. I have discovered in some cases that the versions have passed from the old shellback into the college boy and other "intellectual hands, and sung to different tunes appear at many Rugby Game "do's". Naturally, as everyone knows, people "pick up" a dirty song much quicker and remember it much better than they do "decent songs", and songs which are traditionally handed down are much more certain to be preserved when they are dirty than when they are clean - this is a FACT overlooked by collectors - they don't look in the right places or at least if they do, they don't mix with the right people!

Please keep to the nom-de-pume of Long John Silver (I once acted the part-one leg and all- in amateur theatricals.) when mentioning me! I would like to give you something of my history but then again it would make it too apparent in print as to who I am! I will tell you that I am a younger man than you think and only got into Sail at its latter end. I have sailed in American, German and British squareriggers (I was in the last of the Britishers and claim to be the Last Shantyman) and also in New Zealand and Australian schooners, and of course in steamers, oh, and in one or two deep-sea yachts. I've collected orally shanties in sail, in steam and in the West Indies (where I was the typical beachcomber of fiction) from 1922-1939 - and since then have collected from many pen-friends throughout the world and from printed sources. In my first voyage to sea

12.

I was shipmates with a Blackball sailor (of the 'Seventies) and later with Irishmen from the Colonies Trade (Australia and New Zealand emigrant sailing-ships). Also with a seaman who had been shanghaied on a whaler. From these men, mainly Liverpool and New York Irish I learnt my shanties, as well as from a coloured native of Barbadoes, a wonderful shantyman who had served in Bluenose (Nova Scotia), Yankee and Limejuice (British) sailing vessels. Also many of the tunes and cleaner versions I learnt from my father - a seaman himself. It was these men who gave me the great interest I have always had for shanty collecting. They were of the Old School, many of the Irish being illiterate making their mark with a cross when they signed on a ship. Of course numerous other shipmates have helped - many of them still alive and kickin'.

Naturally - although I wish to help you as much as possible - as I am citing all these shipmates and others and the circumstances in which I obtained my shanties from them in my coming work, I'm afraid - unless your work is published much later! - I find it difficult to give you much detail in this direction. I have not even contacted a publisher as yet! And of course anonymity, not only of myself but others living - makes things much more difficult. We shall have to discuss this further. Even in the giving of you many of my desk sources, if perchance your book should be published before mine, I would be cutting my own throat! You see I have spent many years in this research work. In cases where I refer to certain shanty books I can give you all these sources and if you wish the earlier (clean) verses of say, PADDY LAY BACK etc. I will send you these. The majority of the shanty books do contain music - but, here again, half-a-dozen of the songs I've given you, have never, even in a camouflaged form, seen the light of print, so their music is only in my head! These "new" shanties are the nucleus and, of course, the main reason for me trying to publish another shanty book. In regard to your question re "original forms in the seventeenth and eighteenth centuries", it is a well known fact that nothing in print has turned up before the eighteenth thirties (Doerflinger) although I have discovered an 1811 reference. Before this is a blank. Obviously - not as shanties - odd 9999999 stanzas are to be found in earlier works, like the Crabfish (WHISKY JOHNNY) (Masfield gives it in his SAILOR'S GARLAND, London) }
→ Re the AMSTERDAM MAID query - Several collectors have made the statement that the words (but which set?) are to be found in the drama of the Elizabethan writer Thomas Heywood (Rape Of Lucrece) I have not had the chance to verify this.

→ Perhaps you can give me a set of numbered questions next time you write, and I'll see what I can do - for I DO want to help you. By the way I wrote to Doerflinger at the address you gave me but he has not answered. Capt. Dolo however, turned up trumps. He gave me several of Hayet's clean versions and also gave me a shop to contact to get a record of his shanties (PATHE, price about 2700 f) I wrote but the shop failed to answer. Later I may write to him and ask him

P.S.

I have just received your "postscript" and interesting text of the "Bosun's Wife". Thanks!

First and foremost the words would just about fit my 99 tune, but although the third verse seems related, the full theme is not the same- in mine various wives are sung about not just "the girl he nearly wed". This version seems an army song, but then again it is possible that it went the way of much nautical stuff - slang, idioms and song - during the ¹⁹¹⁴⁻1918 War; the merchant seaman joined up as a "Terrier" and gave a wealth of much material to the Army, the latter, from recent Army Slang Dictionaries, apparently nowadays claiming it as ~~9999999999~~ its own brain-child.

It would be easy to change the word seamen to "Swaddies" (How far this word of Indian origin meaning a soldier goes back I cannot say) and ~~the~~ ^{to} introduce ~~the~~ "Regiment" instead of "Two Matlows". Both the Navy and Army have Magazines, the word Battleship was probably in the original, whilst the inclusion of APES may even suggest that it was a Soldier and Sailor song combined emanating from both services stationed ^{at} the Rock of Gibraltar (hence the Apes!) But I don't think it is quite the same song as mine, although it may have stemmed from it, or both may have emanated from a similar source. The barrel of SNIFF may give it antiquity !

Stan Hugill

34 Copper Hill St.,
Aberdovey,
Merioneth, Wales.

30th. Oct., 1959

Mr. D.A. South, County Librarian,
Derbyshire County Library,
County Offices, Matlock,
Derbyshire.

Dear Gershon,

Hemos aqui de nuevo ! which I believe is the way a Spanish clown shouts "Here we are again !"

I hope you are well installed in your maisonette with your jug of wine, loaf o' bread, thou (I hope Mrs Legman doesn't take umbrage at this familiar form !) and that book, or potential book of cantos del mar obscaena (and de terra) ((all my own home-made Latin or something)) beside you in the wilderness of Cagnes. Find enclosed the address you require - got it from "Daily Mirror " , the editor of same taking quite a while to give it me, hence the reason I have not written afore now.

Thos Cook sent me one of the letters I wrote to you while you where over here, must have been lying in their vaults quite a while and not burnt in the fire which overtook them some time ago. Nothing of interest in it for you ~~XX~~ now.

Yes I've seen Ashton's book, a good book for sea songs but not much of an authority on shanties.

Of course I know of Finger's book (a pamphlet I believe is the right description) but I've not seen it. Niles is quite true about sailors altering decent shore sailor songs, and in particular "Nancy Lee", but his remark about limericks I feel is untrue. The only true sailor song - and this is a shanty really - ~~XX~~ containing limericks is one I collected from a Swedish source, and now in my book, called "The Limerick Shanty", which runs....

"There was a young man from the West,
Who courted a lady with zest,
So hard he caressed her, to his bosom he pressed her,
That he broke three cigars in his vest.
Ch.

Oh, the elephants walk around,
And the band begins to play,
And all the gals of Bombay town,
Were dressed in the rig of the day".

That volume of British Army Songs sounds interesting, with I should surmise, many songs that have stemmed from sailor sources. Haven't much news, hence the brevity of this epistle.

Yours

Alan

P.T.O

54 Copper Hill St.,
Aberdovey,
Merioneth, Wales.
"Re Derby Ram.

The source of our information was
Mr. D.A. South, County Librarian,
Derbyshire County Library,
County Offices, Matlock,
~~XXXXXXX~~ Derbyshire.

Dear Sir,

Memorandum de memo ! which I believe is the way a
Spanish clown shouts "Here we are again !"
I hope you are well installed in your matrimonial with
your jug of wine, loaf of bread, then (I hope Mrs. Legman doesn't
take umbrage at this familiar form !) and that book, or potential
book of cantos del mar oceano (and de terra) ((all my own
home-made Latin or something)) beside you in the wilderness
of Cagnes. Kind enclosed the address you require - got it from
"Daily Mirror", the editor of same taking quite a while to
give it me, hence the reason I have not written alone now.
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while you were over here, must have been lying in their vaults
quite a while and not burnt in the fire which overtook them
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And the band begins to play,
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I should surmise, many songs that have stemmed from sailor sources.
Haven't much news, hence the brevity of this epistle.
Yours

P.T.O.

Liverpool,

June 5-72

Dear Mr. Legman,

The desiderata are
on their way. You should receive
them within a day or so of
this letter. Please notify straight
away. Hope you are well.

S. J. H.

P/S - I intend to contact the
Canadian gentleman (Nat.
Museum) as soon as possible.
Thanks!

Doeyfing has not answered,
but Capt. Delo has. Longer
letter later.

Friday 8 June 1956

if you give me some exact year, my
verb manuscript collection of songs
arrived safely, all present with
a rough table-of-contents, be-
lieve to say, or you wish to an-
not a page. Understand that it has
deeply -- how really profoundly
owing me access to these truly
men under the impression for long
has been increased by things
the collectors, that "the sea-
son as they were obscure, be-
cause it has ever included them." I
were premature and erroneous, a
bit, or sheaf of the most fas-
t preserved -- by you -- but
songs, for the greater part, and
fragments and misremembered lives.
He, and his publisher (who is
"Berber") could hardly have been
missed, and god knows what will
be and records made for him
singing men, like Capt. Tayluer.
songs, and I am desperately and
also the amount of work that
of songs. I don't actually
tell you. Words are truly insuf-
ficient to want to find you all kinds
would like, and send them along

as a token of a small part of the gratitude I feel, but the
damnable part--as you know--is that the books you want, in
French, just are not so easy to be had! Especially not the
"LeBihor" volume that you would especially prize. But we
must not lose heart--it will turn up for you: that is a
promise, and I will see to it that it comes true!

Now I'd like to ask you for some historical and other
details. This is of the greatest importance, as I see it.
The title-page makes a blanket reference to "the latter end
of the nineteenth century and...the beginning of the twen-
tieth century." It would make my work too easy, I suppose,
if this allowed me to "date" every single song you have
sent as "ca.1900," and I suppose this is too vague anyhow,
as others might construe this as meaning twenty years each.

I am myself just a type as far as shanties go--you
understand this of course. I do not even have the usual

Friday 8 June 1956

-2-

My dear Mr. Hugill, ^{perhaps, can you give me some exact year,}
Your superb manuscript collection of
"Sailing Ship Shanties" has arrived safely, all present
and accounted for. Herewith a rough table-of-contents, be
against which anything I have to say, or you wish to an-
swer, may be keyed by title or page.

First let me say how deeply -- how really profoundly
grateful I am to you for allowing me access to these truly
remarkable texts. I have been under the impression for
years (since 1940), and this has been increased by things
said to me by famous folklore collectors, that "the sea
shanties are all lost, insofar as they were obscene, be-
cause no published collection has ever included them." I
see now that these laments were premature and erroneous,
and that a whole slew, or raft, or sheaf of the most fas-
cinating have not only been preserved -- by you -- but
in full and annotated versions, for the greater part, and
not in the usual pathetic fragments and misremembered lives.
Mr. Doerflinger had the chance, and his publisher (who is
the publisher of "Forever Amber"!) could hardly have been
prudish, but the chance was missed, and god knows what will
eventually become of the tapes and records made for him
by the fine old American sailing men, like Capt. Tayluer.
But now, here are the materials, and I am desperately and
forever grateful! There is also the amount of work that
went into this whole chapter of songs. I don't actually
know how to go about thanking you. Words are truly insuf-
ficient. My first thought is to want to find you all kinds
of books of songs that you would like, and send them along
as a token of a small part of the gratitude I feel, but the
damnable part--as you know--is that the books you want, in
French, just are not so easy to be had! Especially not the
"LeBiher" volume that you would especially prize. But we
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if this allowed me to "date" every single song you have
sent as "ca. 1900," and I suppose this is too vague anyhow,
as others might construe this as meaning twenty years each,

^{now are printed sources. Otherwise, no Napoleon, as well!}
I am myself just a tyro as far as shanties go--you
understand this of course. I do not even have the usual

printed on locations of disposal, and do not actually

Actually, therefore, can you give me some exact year, or brace of years, about which or within which these songs you have sent can be correctly dated? I refer of course to the actual year, or period of collecting. Would it be indiscreet (as the French say) to ask for just the one autobiographical detail? -- you will understand that it has taken quite some restraint on my part not to ask more in the past, as you are quite an intriguing correspondent! -- of when you sailed, and even perhaps on what nationalities of ships. Whether "1895-1905" or "1900-1915" or whatever? Your work certainly suggests a strength and vitality unusual in a man of an age to have sailed that far back. You are to be congratulated in any case! But when??

If special songs can actually be recollected as of a special voyage or date, even within five years, that would be of exceptional interest. I believe in "placing" every item of folksong in its framework of "date-and-locality"; and even a shipping line is a locality, in the best sense.

About further-back historical dating, I am utterly at sea (!forgive the pun, unintentional) about the sources of the data you give. For 19th century materials, I take it you use some combination of the "internal evidence" of the "boats" and lines referred to; the nautical phraseology then in use, etc. (though this latter must certainly be rather difficult to "time-bind" as words go far far back, without proving that so do the songs using them!) Or you may have heard given songs from singers originally who said--as I have heard people say--"Now this yere song I heerd from Joe McNarrity: a one-legged feller he was, came across in '72 from Kildare: he knowed more songs than a black dog has fleas, with chunes for every damned one of 'em." That too is real and unmistakeable evidence.

But for the historical tracings that mount back further than what you can know or have seen, or what our best informants can themselves have seen (or remembered or heard) we must have recourse to printed sources. And folklore reviewers are absolutely merciless in their insistence on knowing what the printed historical source is for any statement a person makes about the age of a song, tale, or other piece of folklore. I have often wondered why they accept the reality of the existence of NAPOLEON, when you consider that there is not a single photograph of him, and it is all therefore what is called "hearsay." But at least, there are printed sources. Otherwise, no Napoleon, eh wot!? I am myself just a tyro as far as shanties go--you understand this of course. I do not even have the usual

Sincerely yours,

G. Legman

Friday 8 June 1956

printed collections at my disposal, and do not actually know whom you mean when you refer offhand to "Taylor and Harris" or to Sampson's "Seven Seas Chanty Book." About the only sources I have even handled of this kind have been Doerflinger's recent book, as you know, and Miss Joanna Coleord's (now Mrs. Bruno's) "Roll and Go" and Dolph's "Sound off" (All American works, by the way.) Would you have the mercy to enlighten my ignorance and tell me the names of the best and standard works of English shanties: just, -author, title and date, would be more than enough, and do they give the music? Because printing the music is a vital and essential part of my publication plans, and getting hold of authentic music is of greatest importance.

I assume some of these published collections give references to "original" forms in printed song books of the 17th and early 18th century, but for which and how many of these songs do such clear tracings exist? The "Whiskey Johnny" I did observe myself to be connected with "The Sea Crab" in Bp. Percy's Folio Manuscript (as first published by Furnivall in 1867, extra volume) and the text dates from 1620 for that manuscript. (It is fascinating that Massfield notes this relation: in what book of his was that, won't you tell me?) But in the case of the "Amsterdam Maid," how do we know that this dates back in both melody and many of the words to Elizabethan times? How? Is your shanty history connected up with these datings in other chapters: the actual information is lacking to me here, and frankly it worries me somewhat, as a big European folk-song archive reviewer would take the bleeding skin off you or me if we made such a statement and could not back it up with "gude black prent." The only one here (aside from "Whisky J.") where the source is clear in this ms. is "Blow Ye Winds," where reference is made to Percy's "Baffl'd Knight" and where, in any case, the opening smacks profoundly of 17th century style. But what about the others? I'd appreciate your helping me here, as much as your files, sources, and memory can.

Again, and to close, let me thank you so very very much for the work you have done on this--both of recollecting and just plain typewriting--and the trouble and care you have gone to, to get the texts safely to me. In over twenty years now of folksong collecting, NO ONE has ever given so much and so generously of such off-trail material, let alone "all at once;" and material which in itself tells such a tale of manly men, their attitudes toward life, women, and their work. Thank you from the heart.

Sincerely yours,

G. Legman